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ON SOME ANCIENT SCULPTURES FROM THE PACIFIC SLOPE OF GUATEMALA.

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On some Ancient Sculptures from the Pacific Slope of Guatemala.

By Gustav Eisen.

During my visit to Guatemala, Honduras and Salvador, in 1882, I made the archæological remains of the Mayas and the Aztecs in those countries my particular study. These researches were embodied in a paper presented to the Smithsonian Institute in 1883. This paper treated principally of the ruins of Copán and Quirigua, in Honduras and Guatemala. Through an unfortunate mishap a portion of this paper was lost in transferring from the Smithsonian Institute to the Bureau of Ethnology in Washington, D. C. This delayed the printing of the same four years. In the meantime Mr. Alfred Maudslay, of London, carried on extensive excavations in both the above places. His researches being so much more extensive than my own, and now soon to be published, will in a measure supersede them, and make their publication less desirable or entirely superfluous.

The following paper contains only those portions of my former researches which refer to parts not visited by Mr. Maudslay. The historical traditions of these localities are entirely lost, and instead of indulging in vague and at present highly unsatisfactory speculations about possible relations, life, characteristics, etc., of the people who produced the sculptures found there, I shall mainly confine myself to describing what I have seen, leaving future explorers, with more material, to generalize and speculate upon the, of late, rather fashionable myths of Thalocs, Quetzalcoatle, Toltecs, etc.; but this much I will say in regard to the people who originated these sculptures—that they were, undoubtedly, of Aztec origin; the worn gylphs yet to be distinguished show similarity to Aztec and not to Maya writings.

EL PORTÁL, PANTALEÓN, LOS TARROS, SANTA RITA, SANTA LUCIA COTZUMALGUAPA AND AGUNÁ.

In the above named places as well as in many others along the Pacific Coast of Guatemala, from the very slope of the volcanoes to the shores of the Pacific Ocean, are found numerous traces of ancient civilization. So numerous seems the population of the country to have once been that there is now scarcely a single farm upon which is not found ruins or relics of some kind. But the monuments

on this coast are of an entirely different type from those of Guirigua and Copán, and it is perfectly evident that they were constructed by entirely different people, who resembled each other, neither in regard to physiognomy, dress or ornaments, nor in regard to the glyphs used for expressing their ideas, etc. The monuments of the Pacific Coast are of several kinds, viz.:

1. Larger or smaller hills or mounds made of soil, or soil and rough or rounded stones. Generally three or four of these mounds are grouped together forming between them a kind of inclosed courtyard. Some hills are several thousand feet in length and some twenty feet high; others only fifty to sixty feet long, the height being the same as the former.

2. Smaller mounds, in which are seen a low foundation of rough stone, not fixed with mortar.

3. Bridges and aqueducts made of cut stones, beautifully laid without mortar, and wonderfully withstanding the destruction of time. Such are found around Santa Lucia and Los Tarros.

4. Sculptured stones, representing heads of men or animals, in all grades of skillful manufacture, some most beautifully made and designed, such as the large head from Los Tarros; others again very primitive, like those of Aguná.

5. Hollow stones or fonts, richly ornamented, used either for baptism or for sacrifices.

6. Sculptures in low relief, representing mythological or historical events, or records of some kind.

7. Pottery of different kinds, such as dishes, vases, and musical instruments with heads of beasts and man; also smaller idols of burnt clay. This pottery is evidently from different epochs. The finest made wares are found near or on the surface, while the poorest kinds are found deeper in the ground, as far down as nine feet. I have this assertion from several gentlemen owning farms on the coast, especially from Don Joaquin Durand, who has repeatedly found ancient pottery at different depths on his farm — "Sapote," at the base of Volcan de Fuego. In our present time no such wares are worked by the Indians anywhere on this coast, nor can the present crockery of the Guatemala Indians, in skillful workmanship or even in the fineness of the clay used, compare with the ancient pottery found in the ground. Only in the wild and entirely unconquered country of the Lacandres, between Guatemala and Yucatan, have the natives to this day preserved the art of finer pottery making. Edward Rockstroh, who made an expedition to this country

a few years ago, and who succeeded in penetrating far enough in the same to visit several hamlets or ranchos, brought from there several idols well made. The general form was a small dish, furnished at one side with a large head. These objects were both idols and sacrificiary places. In the hollow of the pots was placed incense or libation, and the god for which it was destined, was represented by the head attached to the dish. These heads, or faces, were in many regards exactly similar to those found on the Pacific Coast, and bore also a remarkable resemblance to the faces and heads of the Peruvian pottery. The ground color of the pots was also a dark grayish-black, while the pottery from the Pacific Coast, as well as that from Copán and other places of Maya origin, is yellowish-red, and sometimes ornamented with painted glyphs.

In the "Instituto Nacional" of Guatemala, is a fine and interesting collection of pottery from different places of that Republic; but like everything else in that country, it is in a deplorable state, the catalogue being missing, so that the numerals on the different objects cannot be referred to. Nobody has charge of the "museum," or takes any interest in the same. Mixed with the ancient Indian pottery are some Egyptian idols, as well as pieces of unburnt European pottery, most likely believed by the "authorities," to be of the same origin, and having as much or as little interest.

The sculptured stone heads found all over the coast are all furnished with a large conical projection, as can be seen by referring to the different figures appended. This projection was evidently formed for insertion into the adobe or stone walls of the respective temples, and served to keep the objects in position. They have no connection with phallic symbols or worship. Most likely, when the sculptures were in their original places, these projections were not seen, but were entirely hidden in the walls.

In producing drawings of different sculptures, my intention was not, neither did my time permit me, to again draw stones which had once been drawn and photographed by former explorers. My intention was only to bring to notice what was not previously known, and thus, as much as I could, complete the work so ably begun by others. This especially refers to the sculptures of Santa Lucia, where Dr. Habel and Prof. Bastian have already done considerable work. In regard to the sculptures of the other places here referred to, I believe so far no accounts of the same have been published, and I drew there as many as I could find, within the limited time at my disposal.

EL PORTÁL.

The above is the name of a coffee plantation and farm, owned by Don Manuel Herrera, at the time of my visit Minister of Agriculture in the Government of Guatemala. The plantation is situated only a few minutes' walk from "Antigua," the old capital of Guatemala. The monuments of this place comprise a large *natural* hill or mound several hundred feet high, and perhaps five hundred feet in diameter. The top is covered by three smaller mounds, artificially made. From the top of one of these smaller mounds, and down the steep south side of the larger one, is seen the very much ruined remains of a roughly made stairway, the stones once composing its steps having neither been cut nor well fitted. Along the lower part of this stairway, and also between the three small mounds at its top, were found all the sculptures known from this place. At the base of the stairway is yet seen a large basalt block, in which can barely be made out the figure in low relief of a large tiger of natural size. A little higher up are seen several very rough heads of animals, as well as a deer head, but they can hardly be called sculptures, the original stones having somewhat resembled heads, and only been helped by the artist by the addition of a line for the mouth or a hollow for the eye. All the better sculptures were some time since removed to the near dwelling-house and here sheltered from rain and destruction; Señor Herrera being one of the few native gentleman in Guatemala who takes interest in the ancient relics of the country. The following sculptures are all which are at present known from this place. The numerals refer to the figures appended only where "Fig." is put in front of them.

Figure 1. Large block of basalt with the upper surface covered with a tiger in bas-relief. The tongue is stretched out, and on the same is seen perched a bird with long bill, very similar to an *Alcedo*. Size $5\frac{1}{2}$ by $3\frac{1}{2}$ feet.

Figs. 2 and 3. Head of a male personage—Fig. 2 representing the same seen from the side, and Fig. 3 from the front. The face is serene and well made, furnished with a beard. On the head is seen a kind of helmet, the original of which was perhaps made of wood. In this helmet is seen a smaller face, and on the side of it the two arms bent upward. The back is furnished with a projection. Size of Fig. 2, 19 inches long by $14\frac{1}{2}$ inches high. Size of Fig. 3, $14\frac{1}{2}$ inches high by $8\frac{1}{2}$ wide.

Fig. 4. Head of some animal, perhaps a snake, seen from the front. Rectangular posterior projection. Size, $11\frac{1}{2}$ inches high by 13 inches wide. Roughly made sculpture.

FIG. 5. Head of another similar animal, but seen from the side. The upper surface of the skull has inscribed upon it two C's, a similar ornament often being found in snakes. Size, 19 inches long by 11½ inches high.

FIGS. 6 and 7. Head of some fictitious animal, perhaps modeled after a tiger. Fig. 6 represents it seen from the front. Size, 13¾ inches broad by 19 inches high. Fig. 7 is the same seen from the side. Size, 25½ inches long by 19 inches high.

FIG. 8. Head of a fictitious animal. Behind is seen the remains of a hollow, perhaps a font. Front view. Size, 13 inches broad by 8½ inches high.

SANTA RITA OR CARMEN.

This place is situated between Santa Lucia Cotzamalguapa and Pantaleón. So far only one sculpture is found in this place, represented in Figs. 9 and 10. The lower part of the skull is wanting. Fig. 9 represents it seen from the front and Fig. 10 from the side. This skull, as well as the heads from Pantaleón, have the angle of the face very large. The sculpture is at present at Pantaleón.

PANTALEÓN.

This place is situated one league southeast of San Lucia, and belongs at present to Don Manuel Herrera. The sculptures found on this place are removed from their original site, and now to be seen in a yard behind the main dwelling-house. Originally, however, they were found on the ground between four small mounds, enclosing between them a kind of courtyard, having the entrance on the south side. The sculptures consist only of heads of male and female personages, originally six in number, but one of them has been taken to Berlin, Germany, by Dr. Bastian. I am, however, not aware of it having been described. The remaining sculptures are all very well made, cut out of a dark basalt from Volcan de Fuego, some thirty miles distant. The rocks, however, were most likely found on the place, as rounded stones of similar nature are in some places abundant on the ground. All the sculptures are furnished with a large posterior projection for insertion in the wall.

Figs. 11 and 12. Head of an old woman, the face with very deep wrinkles all over. Remarkable in all these heads is the head-dress, which is just the opposite of the head-dresses worn by the idols of Quirigua and Copán. Instead of being enormously large, it is extremely small, and evidently used more as

an ornament than as a protection. In this head it consists of a small central bow, from the sides of which extend two wings of feathers. The whole seems attached to some kind of frame, on each side of which hangs down two smaller ribbons and one larger one. Fig. 12 shows this head-dress as seen from above.

Fig. 13. A head of a young woman, of handsome features. The hair is abundant and seems to hang below the ears. These, as in all the rest of the sculptures, are unnaturally large, most likely enlarged by some process. The head-dress is in the form of a crown, or at least ornamented as such. The figure shows the head from the front.

Figs. 14, 15 and 16. Head of a very old woman, seen respectively from the side, front and from above. The hair is laid in thick tresses and covered by an exceedingly small hat. The ears are enormously large, their lower lobes extending and projecting forward. The most remarkable things to be seen in this face are the eyeballs, which are hanging down outside on the cheeks. The upper lip is small, while the lower one is very large and projecting. The nose is broken, but enough is left to show its original large size.

Figs. 17, 18 and 19. Head of an old woman, seen respectively from the side, front and from above. The hair is ornamentally laid and covered by a very small hat; by the same is seen a bow. The right eyeball is hanging on the cheek. The nose is large and aquiline, not broken. Below the face is seen a kind of collar extending from ear to ear.

Figs. 20 and 21. Head of an old man, seen from the side and from above. The nose is partially broken. Forehead and face deeply wrinkled. Head covered by a cloth and a very small hat. The ears have large ornaments.

The size of these five sculptures is nearly the same. Length, 32 inches, hight 24, and width 16 inches.

What these heads represent will at present remain only a conjecture. In Yucatan criminals were punished by the extraction of their eyes, but I am doubtful about these heads representing criminals, as they then would most likely not have been ornamented, as it seems, in so very fashionable a way. Besides, the expressions of their faces are always noble and serene, which would not have been the case if a criminal had been represented. Even those having their eyes extracted show no signs of pain whatever. The faces represent evidently very old people, at least judging by the very deep wrinkles which cover their foreheads and cheeks. May

not these heads represent saints, some of whom had martyred themselves and whose images had since been set up for adoration?

I was informed that similar sculptures are not uncommon in the neighborhood, but the above ones are said to be much superior in execution. The following localities are said to contain similar sculptures: Santa Ana or Mistan, about nine leagues south of Pantaleón; Gomera, about ten leagues south of Pantaleón. Also in the vicinity of Santa Lucia six heads were to be seen, which were said to exhibit the peculiarity of having animals and bars projecting from the mouths. Even in a place north of Pantaleón is said to be a large head more than six feet high, in similar style with those removed to the house and described above.

LOS TARROS.

This place is situated northwest of Pantaleón a few leagues distant. I did not visit the place, the time and weather not permitting it. One of the two sculptures found on this place is removed to Pantaleón, and arrangements have already been made to remove the other. Both sculptures are said to be nearly exactly alike, the one remaining in its place only being a little larger. Originally both sculptures stood on a plain facing each other, and 20 to 30 yards apart. Fig. 22 represents the smaller of the sculptures, seen from the front, and Fig. 23 the same seen from the side. The size is: hight, 68 inches; width, 44 inches; thickness, 24 inches. The sculpture represents the bust of some prominent male personage, standing out in bold relief from a stone slab, slightly ornamented. Above the slab is seen the head of a large fictitious animal, with a large hole perforating the base of the same. The face of the personage is most serene and noble, and expresses great kindness. The head-dress is very large, a kind of turban, very much inflated, in front furnished with an ornamental projection, in which is seen a face lying on the side, and in front of this a smaller ornament like a gem. Behind the face are seen three leaves, and behind them, extending towards the margin of the stone slab on each side, a bunch of very long and rather narrow leaves, with a nervation similar to that of *Melastoma*. The ears of the personage are large, furnished with ornaments, in the middle of which is seen a hanging boss. On the breast is an ornament with five small holes in the margin, and a human face in the center. The fantastic head, hanging ominously above the slab, is of a wonderful effect, and the perforation of its side breaks the heaviness of the sculpture. In elegance of design and in workmanship this stone is undoubtedly one of the very finest ever found in Central America; and it is much to be regretted that it is not protected from the

injurious influences of the tropical rains and sun. Originally the stone had a large posterior projection, but this was cut off so as to facilitate transportation.

SANTA LUCIA COTZUMALGUAPA.

The sculptures from this place are pretty well known through the works of Dr. Habel* and Dr. Bastian.** Some of the slabs have been removed to Berlin, but the largest part is yet to been seen at the original place, but exposed to rain and other bad treatment. Many of the sculptures are so faint that it is necessary to draw up the lines with chalk before any complete idea can be had of the same.

The sculptures, when originally found, were covered by soil, the same being thrown up into hills or mounds. At present the whole country around is covered with these mounds of smaller and larger size, and as only a few of them have been opened, it is not unlikely that the number of sculptures will be considerably increased when a thorough search has been made. The way the sculptures were, or are, hidden in the ground, is very peculiar. Some of them are lying down flat on or near the top of the mound; others are standing upright, but covered with soil up to their very tops. It is evident that the soil has not accumulated slowly from decayed vegetation, etc., but it seems rather as if the sculptures have once purposely been covered up, to be hidden, perhaps, at the approach of some enemy. At the time of the Spanish conquest the whole of the Pacific Slope was here densely populated, especially around and near Escuintla, from which Santa Lucia is only distant some thirty miles.

Through the kindness of Mr. Edward Rockstroh, I came into posession of some lead pencil and ink drawings of sculptures from Santa Lucia, made by the late Dr. Carl Herman Berendt, and received also permission to publish the same. One of these drawings I had already a copy of, made by myself at Santa Lucia; but as my drawing was wanting in the lower part—this part at my visit being covered with soil—I prefer to give the drawing of Dr. Berendt as being more perfect. As this as well as his other drawings, were not exactly in a state to be lithographed, very often having corrections of minor details on the margins, I recopied them, inserting the corrections, etc. It is to be regretted that no notes as to size accompanied the drawings, and only meager ones as to localities.

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*S. Habel.—The Sculptures of Santa Lucia Cotzumalguapa, etc. Smithsonian Contribution to Knowledge. 269. Apr. 1879.

** The work of Dr. Bastian, in quarto, 3 plates, printed in Berlin? has no title, at least not the copy that I have seen.

Fig. 24. Large stone slab, about nine feet high by six wide. The sculpture represents some religious ceremony. Two men are carrying between each other a standard, and appear to deliver the same to a third person. The standard is ornamented by several appendices, one being especially large and circular, and having in its midst the face of a monkey. In the margin of the stone are seen several round rings with glyphs or signs, but all are so effaced that no correct delineation is possible. This slab is yet standing upright in a mound, and was originally entirely covered with earth, but at present the larger part of the face is uncovered.

Fig. 25. Stone slab found in the grounds of Virgilio Pais, on the plain of Quayabo, near Santa Lucia. Drawing made after a sketch by Dr. C. H. Berendt. The central figure represents a chief richly dressed, with a girdle round the waist, one extremity of the bow ends in a snake-head extending toward the woman standing in front. One of the legs of the chief is ornamented; the other bare. The head-dress, behind which is seen a large bird, perhaps the common black vulture of Central America, is large and ornamented with many feathers. In front of the man stands a woman, evidently emaciated, as her ribs are plainly seen. She appears entirely naked, except a girdle round the loins. Her hair is elegantly dressed and tied with ribbons. Behind her is seen an evil spirit, or other mythical personage, with claws on hands and feet, and a very pronounced male member. The chief has his mouth covered with a bandage.

Fig. 26. Original from the grounds of Virgilio Pais; the drawing after a sketch by Dr. C. H. Berendt. Represents a sepulchral tablet, on which are seen the portraits of perhaps man and wife, their different head-dresses, etc., indicating decidedly their different sexes. From the mouths of the respective portraits extend as usual curved figures with notes or nodes. A similar speech writing is found in all Mexican manuscripts, as can be seen by a reference to Lord Kingsborough's Mexican Antiquities, for instance, Tom. III, p. 26. This writing is entirely unknown in Maya sculptures and manuscripts, but is seen on some sculptures at Chichen, Yucatan.

Fig. 27. From the same locality, and after a sketch by Dr. C. H. Berendt. A stone tablet, most likely, like the former one, a sepulchral tablet, having in its center a forced deadhead, with outstretched tongue. Above the same are seen two crossed bars, perhaps meant to represent two crossed bones.

Figs. 28 and 29. The two sides of a sacrificial font or altar. The front is twenty-four inches high, ornamented with a face like that of a dead man. The ears

are enormously large. Above is seen a cavity in the margin, in which perhaps the victims were made to place their heads at decapitation. The hollow posterior cavity of the font, used for the reception of the cut-off head, is twenty-one inches broad by twenty inches deep. Locality: Xata. (After a drawing by Dr. Berendt.)

AGUNÁ.

Situated some twenty miles northwest of Santa Lucia and owned by Dr. Guillermo Rodiguez of Guatemala. The whole place is covered by artificial mounds. About nine miles south of the main dwelling-house are seen, among other hills, three smaller ones made of soil and rough stones. These mounds, perhaps fifteen feet high and forty feet long, are placed so as to form a small courtyard. In this courtyard were found the sculptures here represented, viz.:

Figs. 30 and 31. A stone sculptured as a head, with a posterior projection for insertion in a wall. The sculpture is represented both from the side and from the front.

Figs. 32 and 33. A similar stone, with a forced deadhead in front and several ornaments. In execution these heads do not compare with the sculptures of Pantaleón, being very much inferior, both in design and workmanship. Their size is about four feet long by two high.

EXPLANATION OF THE FIGURES.

FROM EL PORTÁL.

Fig. 1. Sculptured tiger in low relief. The tongue is outstretched and on the same is sitting a bird.
2. Head of male personage, seen from the side.
3. Head of the same, seen from the front.
4. Head of fictitious animal, front view.
5. Head of an animal similar in size and shape to the above, but side view.
6. Head of a fictitious animal, seen from the front.
7. The same, side view.
8. Fictitious animal or deadhead, remains of a font, front view.

FROM SANTA RITA OR CARMEN.

9. Sculptured deadhead of man, seen from the front.
10. The same, side view.

FROM PANTALEÓN.

11. Sculptured head of woman, side view.
12. The former, seen from above, to show the head-dress.
13. Sculptured head of woman, front view.
14. Sculptured head of woman, side view.
15. The same, front view.
16. The same, seen from above, to show the head-dress.
17. Sculptured head of woman, seen from the side.
18. The same, front view.
19. The same, seen from above, to show the head-dress.
20. Sculptured head of woman, seen from the side.
21. The same, seen from above, to show the head-dress.

FROM LOS TARROS.

22. Large, sculptured stone slab, in the middle the bust of a male personage; above, a fictitious animal's head.
23. The same, seen from the side.

FROM SANTA LUCIA COTZUMALGUAPA.

24. Large, sculptured stone slab, in very low relief, representing some religious or civil ceremony. Two male personages are seen carrying a standard, and presenting it to a third.
25. A chief or other personage, in rich dress, and head-dress or helmet with plumes. Behind the same is seen a bird; in front, a female figure, and behind her a fictitious personage. The sculpture is in low relief.
26. Smaller sculptured slab, perhaps originally the cover of a tomb or made in memory of the two personages whose portraits are seen on the stone.
27. Sepulchral stone slab; in center the image of a deadhead surrounded by many ornaments.
28. Sacrificial font, seen from the side. The font has a shield with a sculptured face.
29. The same as above, front view. The small cavity in the top was evidently used for holding the victim's neck; the font behind receiving the head when decapitated.

FROM AGUNÁ.

30. Sculptured stone head, with posterior projection; seen from the side.
31. The same; front view.
32. Sculptured stone head—a forced deadhead, with ornaments; front view.
33. The same; side view.

GUSTAV EISEN, del.
9/1882.

ARTO, BRITTON & REY, S F

Sculptures of El Portál, Guatemala

GUSTAV EISEN, del.
9/1882.

ARTO. BRITTON & REV. S.F.

Sculptures of Portál, Antigua;
and Santa Rita or Carmen, Pantaleón, Guatemala.

GUSTAV EISEN, del.
9/1882.

ARTO. BRITTON & REY, S F

Sculptures of Pantaleón, Guatemala.

GUSTAV EISEN, del.
9/1882.

ARTO. BRITTON & REY, S F

Sculptures of Pantaleón, Guatemala.

GUSTAV EISEN, del.

ARTO. BRITTON & REY S.

Sculptures of Los Tarros, Pantaleón, Guatemala.

GUSTAV EISEN, in part, after sketch by Dr. Berendt.

4/1882

ARTO. BRITTON & REY, S F

Sculptures of Santa Lucia Cotzumalguapa, Guatemala.

GUSTAV EISEN, after sketch by Dr. Berendt.
8/1882.

ARTO. BRITTON & REY, S F

Sculptures of Santa Lucia Cotzumalguapa, Guatemala.

GUSTAV EISEN, after sketch by Dr. Berendt.
9/1882.

ARTG. BRITTON & REY, S F

Sculpture of Santa Lucia Cotzumalguapa, Guatemala.

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Sculptures of Agua, Guatemala

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